

Master Dental Technician Obersat Models Sculptures

Art and Dental Technology

Combining art and dental technology: Master dental technician Adam Obersat has succeeded in doing just that. The idea is innovative. To make portrait busts of dentists who are his friends in order to thank them for years of cooperation and the friendship resulting from this. Obersat has put his intention into action in a masterly fashion.

The work of a dental technician is naturally a demanding and at the same time artistic activity. The design and shaping of dental crowns, all subject to the intention of restoring to a patient his beaming smile, can only be carried out with certainty by schooled eyes. In popular parlance, however, the opinion is widespread that one cannot speak of "art" any more if a function is connected to a formal result. The supposition that the dental technician is incapable of creating free and independent art is refuted with ability and conviction by the master dental technician Adam Josef Obersat from Kaiserslautern.



Adam Obersat with clay model

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Ich-Liebe-Es ("I-Love-It"), 2004, bronze (detail)

Born in Mecklenburg in 1947, he began his training as a dental technician in April 1974. After less than five years, he opened his own dental laboratory in Kaiserslautern in January 1979, and in April of the same year took his master's examination as an external student. Since then he has been able to look back on the award of several patents in the area of dental technology. In the course of a fulfilled life rich in work, friendships often arose from the trusting cooperation with his clients, the dentists. Adam Obersat soon reaches his 60th year. The focus alters increasingly, it is less concentrated on technical performance. Quite the opposite. Gratitude for many years of creating and working together becomes apparent. He is thankful for the possibility of years of development in this very fine profession. Adam Obersat develops the idea of expressing his thanks to the dentists in an unusual and enduring manner by realiz-

ing this in a portrait in bronze. His sculptural procedure here is traditional: first, a life-size model is made in clay. Then Obersat transforms the portrait bust into wax, then into a bronze cast. Finally the finished bust is patinated. Astonishingly, the portraits are made exclusively from photographs. The base of the sculpture consists of native Palatinate sandstone.

Naturally, the presentation on the birthday of the portrayed person is a ceremonious occasion. As a symbol of esteem and gratitude, such a sculpture consolidates the friendship between the master dental technician and the dentist.

After the first two busts, first of which was a portrait of Dr. Jürgen Becker in 2005, followed a short time later by the head of Dr. F., a third sculpture was already in preparation.



Dr. F., 2006, bronze



Dr. Jürgen Becker, 2005, bronze

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Adam Obersat's subject is the portrayed head.

Naturally it is for him not only a matter of a successful naturalistic representation – of course, he also psychologizes in his view of the heads. Quite in the sense of Max Liebermann, who told a lady he was portraying: "I am painting you more life-like than you are."

For that is the high art of portraiture. It is not a matter of reality as such – it is a matter of the thoughts and wishes, of the depths and contradictions, of everything hidden behind the physiognomy.

Besides the area of portrait sculpture, Adam Obersat has also dealt with free works on broader subjects with a connection to surrealist art. The artist dental technician mentions in conversation "encounter" as the basic subject of his artistic activity. A good example of this is the bronze "Rückkopplung" (Feedback), created in 2004, in which he traces the multidimensional interrelations of the individual. In this, Adam Obersat shows the moment of communication. The sympathetic leisure-time golf player first concerned himself with art in 2003. Since then he has become increasingly active as an enthusiastic sculptor.

"The expression of conditions and feelings in the work are for me powerfully moving moments," says Obersat. When the works then awaken to "life", he feels a great satisfaction. **Lara Höfchen** ■

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Obersat in Tuscany, September 2005

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